

UNIVERSITY  
OF  
TORONTO

WINTER 1976

# Graduate

Homecoming 1975 in pictures

The lady novelist meets the closet scribblers



"MOOLEEEOJA" K.M. Graham /75  
acrylic and chalk on paper 22 in. x 30 in., photo: Jane Corkin. Courtesy of the David Milvish Gallery.

Toronto artist  
Kay Graham has  
made four painting  
trips to Baffin Island.  
In this issue,  
she explains why

CANDU: it produces power, but is it safe?

A festival celebrating poetry and poets



# ...for distinction in scholarship and service



Mr. Justice Horace Krevier, Q.C.

The first Alumni-Faculty Award dinner was held at Hart House on November 3 to honour certain faculty members who have combined academic distinction with service to the community. The gold medal was awarded to Prof. Horace Krevier, Q.C. since appointed to the bench of the Supreme Court of Ontario, who has given generously of his time to the University and to the community to define and protect the rights of the individual.

Prof. Krevier has taught in both the Faculty of Law and the Faculty of Medicine, specializing in medico-legal ethics. He helped to establish the principles on which human experimentation are based. He has presided over boards of enquiry under the Ontario Human Rights Code, and for eight years was Editor-in-Chief of *Dominion Law Reports* and *Ontario Reports*.

Except for five years at the University of Western Ontario, Prof. Krevier has taught at U of T since 1962.

Seven other faculty members were awarded bronze medals for distinguished service to University and community. All those honoured were nominated from the various University constituencies and selected by a committee representing the University administration, the Faculty Association, the Students' Administrative Council and the Alumni Association.

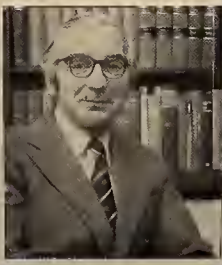


Dr. Humphrey Milnes, Professor of German at University College, was cited at the awards dinner for "his unflinching willingness to share his extensive knowledge of the College buildings and history with interested alumni and for his willingness to help U.C. alumni on countless occasions."



Prof. Marion Woodside of the Faculty of Nursing was awarded a medal for her longstanding and outstanding leadership in all areas of alumni activity. She is a past president of the Nursing alumni and still acts as a support and resource.

Prof. J.L.J. Edwards, founding Director of the Centre of Criminology, was Honorary President of the first Board of Directors and a charter member of the alumni association of the Centre of Criminology.



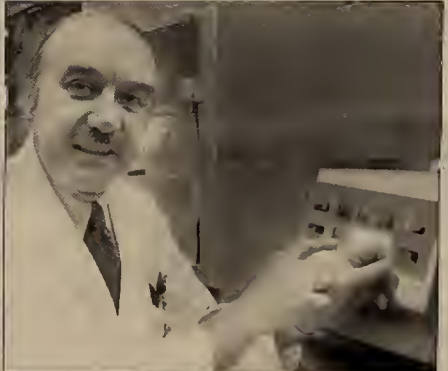
The Rev. Hugh Mallon, Professor of Philosophy at St. Michael's College, was a constituency award winner. As editor of the alumni newsletter he has maintained strong links between the College and many of its alumni.



Dean Emeritus Norman Hughes of Pharmacy received his award for continued support and guidance of the alumni association of the Faculty of Pharmacy.



Dean Iva Armstrong was awarded a medal for her many years as Dean of the Faculty of Food Sciences and for her unstinting support of the Faculty's alumni association.



Dr. James Bigelow, Professor of Dentistry, has acted as a liaison between the Dental Alumni Association and the undergraduates as well as founding and editing a faculty newsletter which is distributed to Dentistry alumni.



Prof. Sheila Romeiko was honoured for 10 years of work with the alumni association of the School of Physical and Health Education, during which she edited the School newsletter.

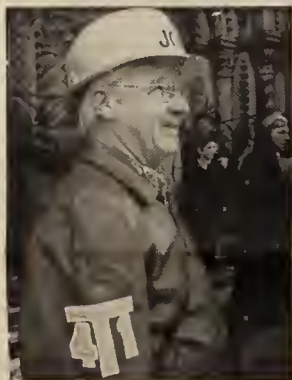
Premature babies in incubators in Mount Sinai, Toronto General and Women's College Hospitals are serenaded with lullabies, alternating with the sounds of their mothers' voices, as they wait to reach the magic five-and-a-half pound weight which will allow them to go home.

The auditory stimuli, the only outside stimulus allowed in the unchanging environment of the incubator, are provided at the instigation of Prof. Jacqueline Chapman, Associate Professor of Nursing and Chairman of Research in the Faculty of Nursing, as part of a four-year study attempting to use sounds to stimulate the brain activity and reduce the characteristic writhing of premature babies. Prof. Chapman, one of 40 nurses in Canada with a Ph.D. and the first nurse ever to become a National Research Scholar, knew from previous studies done on rats that sensory stimulus added to an incubator effected a gain in weight. She hoped that by stimulating the auditory function of the infant, she might lessen the writhing which is a major cause of weight loss—something a two- or three-pound baby can ill afford.

Results are encouraging. In early studies, stimulated infants reached the five-and-a-half pound weight on the average of a week earlier than their peers.



Prof. Robert K. Logan, Department of Physics, has recently been made a member of the Canadian Association for the Club of Rome. Prof. Logan explains that the invitation came about because he founded the Club of Gnu, variously spelled New or Nous, which meets once a week in New College to discuss the future.



Dr. E.E. Jones, Professor Emeritus of Mechanical Engineering, associate of the Institute for Environmental Studies and Engineering Architect, was protected from the daze during the Homecoming parade by the hard hat and jacket given to him by his former students on the occasion of his retirement. The 411 on his sleeve is for the year he received his doctorate. He retired last June after teaching for 39 years at U of T.

Two U of T doctors, William T. Mustard and John D. Keith, were among six winners of the prestigious Gardner awards, established in 1957 to bring international attention to scientific achievements that relieve suffering and help to conquer disease. The awards were presented at the Royal York Hotel by the Honourable Pauline McGibbon on October 31, 1975.



"The Club of Gnu, originally named for the African wildebeest, is beginning its second year. It serves as a sounding board for government officials who test ideas against such members as Father Gregory Baum, Don Chant, Arthur Porter, Marshall McLuhan.

"The Club is also being consulted by the Ministry of Education about bringing futures studies into high schools and also about organizing a second festival for school teachers who are interested in future projects."

Robert Logan, who graduated from M.L.T., and who became a Canadian citizen in 1975, believes that "the best way to be a good citizen is to work for the country you adopt."

In addition to teaching physics, Prof. Logan also teaches a course, "The Poetry of Physics and the Physics of Poetry", designed to bridge physics and humanities. "We read literature relating to metaphysics, such as the poetry of John Donne and T.S. Eliot. We teach humanities students physics using concepts and no mathematics."

Erie McKee, 31-year-old former director of the International Student Centre, was appointed the University's first Ombudsman on Oct. 1. Mr. McKee graduated from St. Michael's College in 1966, and received an M.A. in English from U of T in 1968.

After a brief stint in sales planning with Procter and Gamble, Mr. McKee returned to the University in 1969 as Canadian International Development Agency co-ordinator in the International Student Centre. He was named Director of ISC in 1972.

Mr. McKee admits the position of Ombudsman will be a difficult one. "The Ombudsman cannot reverse a decision himself or order anyone to reverse a decision. I think that most of my work will be done by persuasion."

In his capacity as Ombudsman, McKee is responsible for investigating grievances, and for advising the complainant of his rights and responsibilities and the corrective procedures open to him. He is not empowered to make policy, though he may make suggestions for policy improvements.

The Ombudsman has the option of making a case public, but, McKee says, "I would only make a statement as a last resort, and with the permission of the complainant."

Last autumn five U.C. alumnae organized an "antique art and treasure" auction to raise money for the College's restoration fund. As a result, Susan Arthur, Jane Clarke, Mary Suzanne Lamont, Debra MacDonald and Jocelyn Paul managed to earn nearly \$7000 for the fund.

Over 200 items, auctioned off by a volunteer auctioneer from Waddington McLean, were donated by alumni and ran the gamut from pricey bric-a-brac to genuine antiques.

The most coveted lot was an original manuscript of *Sticks and Stones*, donated by the playwright himself, James Reaney. It sold for \$700, the highest bid of the evening. The most unfortunate lot was a piece of sculpture by Françoise Sullivan, a pioneer of the op art movement in Canada. Valued at about \$400, it sold for \$35.

The tackiest lot might have been a brass doorknob from Queen's Park mounted on a cheap wooden base. It was donated by none other than Premier Bill Davis and sold for the more-than-respectable sum of \$50.

And Mr. S.M. Hermant bid \$130 for a U.C. Alumni chair donated by Mr. and Mrs. S.M. Hermant. Said the happy purchaser: "It's one of my favourite chairs."

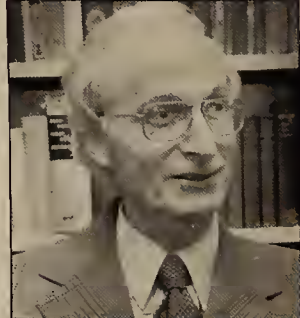
The auction was only one of many projects which has been undertaken by the U.C. Restoration Fund in order to meet its objective of contributing \$1.5 million towards repairing and preserving the interior of the college. It has already raised \$1,100,000 and has three years to raise the rest.

Nationally known political scientist Paul W. Fox has been appointed the new Principal of Erindale College effective next July 1. He will succeed Prof. E.A. Robinson.

Prof. Fox has taught at U of T for 21 years and has been lecturing in Canadian Government at Erindale for the past three years. He is best known to the public as a political and public affairs commentator on radio and television. He is author of the widely used text, *Policies: Canada*, and is the Senior Editor, Canada, of *The World Almanac*. He co-edits the *Canadian Journal of Political Science*, and is working on a book on political leadership.

Before teaching at U of T, Prof. Fox completed graduate degrees at the London School of Economics and U of T, then taught at Carleton College, Ottawa for six years. He has been a member of the Royal Commission on Bilingualism and Biculturalism's advisory committee on research, and is a member of the Board of Directors of the Canadian Political Science Association.

Prof. Fox graduated from Victoria College and during World War II served as a lieutenant in the Canadian Infantry Corps. He and his wife live in Toronto with their three teen-age sons.



John A. Whitten, Mechanical Engineering '47, has been elected as one of eight alumni representatives on Governing Council. He will sit until June 30, 1977, replacing Gesta Abels, Vic '67, Law '71, who resigned his seat last autumn when he moved to New York City to take his LL.M. at New York University.

Mr. Whitten has had extensive involvement in University affairs, having served on the Engineering Alumni Council from 1964 until the present, the University of Toronto Alumni Association from 1966 until the present, the University Wide Committee in 1970, and the College of Electors (Vice-Chairman, 1971-73 and Chairman 1973-75).

He is married to Jean Webster (U.C. '48), and they have two daughters, both of whom now attend U of T. Mr. Whitten has been Vice President and General Manager of Nabisco Foods since 1971.





A.F. Cameron, Professor of English at University College, is orchestrating a unique marriage of past, present and future knowledge by using a computer to compile his Dictionary of Old English. The last Old English dictionary was completed in 1898, co-authored by Joseph Bosworth and R.N. Toller. "Part of the reason I decided to do a dictionary was because as a student, I found Bosworth and Toller so frustrating," says Prof. Cameron.

How long will it take to complete the dictionary? "About 10 more years, if all goes according to schedule," says Dr. Cameron. That will make a total of 15 years — an "incredibly short time" according to those in the know concerning dictionary writing.

Dr. Cameron's work is attracting attention from Old English scholars all over the world as well as from computer scientists interested in assessing the effectiveness of a computer in compiling a dictionary. An unplanned but fortuitous result of the project is that Toronto now has one of the most complete collections of Old English material in the world. Interestingly, scholars are being attracted here to work.

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John Llewellyn Jones Edwards, founding director of the Centre of Criminology, is retiring in June after 12 years during which the centre has become internationally known for its research.

Under the directorship of Prof. Edwards, the centre has remained faithful to its original objectives, among them: studying the administration of criminal justice, the operation of the Criminal Code, the efficacy of sentencing practices, and the methods of dealing with offenders in correctional institutions.

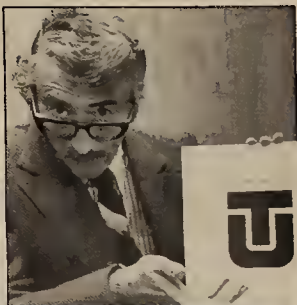
"I have been and still am a reformer," says Edwards. "I have tried in all my work to demonstrate what I felt should be changed in Canada's criminal justice system. But as a scholar, I have had to balance my zeal as a reformer with the responsibilities that arise from attempts to develop criminology as a scholarly discipline."

After his retirement as Director of the Centre, Prof. Edwards will take a year's sabbatical before returning to the University to continue work on a major study of the criminal justice system in Canada and other Commonwealth countries.

U of T now offers an M.A. in Criminology. Police and other law enforcement and correctional officers are among those who have enrolled in certificate courses offered through Woodsworth College.

Allan Fleming, author of the Ontario Hydro logo and the ubiquitous CN symbol, has done it again. Last fall he produced the official U of T Sesquicentennial logo for the University's 150th anniversary in 1977. The logo, kept very simple at the request of the University, says Fleming, "stands for the University in a very bold and vital way."

Fleming, who is chief designer at U of T Press, also won kudos this fall at the Design Canada: Look of Books competition. He was awarded first prize for his design of *The Rape Oberon's*, an illustrated edition of Alexander Pope's poem *The Rape of the Lock*, with introduction and notes by Prof. Clarence Tracy, Department of English, University College. Said Juror Muriel Cooper of the book: "This is the happy result of a designer responding well to material and making it even more exciting and amplifying its content. I would say it is a caress rather than a rape."



Times are changing, and as is so often the case, Innis College is leading the way. The Stubbs Lane Tavern, the first real pub on the St. George campus, opened on January 9 as part of the new Innis College complex.

The proprietors are John and Marilyn McHugh, aptly chosen for their experience and their connections with the college. Before emigrating to Canada 16 years ago the McHughs ran a freehouse in Sussex. They were early residents of Toronto's Yorkville, operating two coffee houses, first the Half Bent and then the Penny Farthing. In 1969 John decided to go back to school, so he spent three years at Innis. "We've been involved

in the building committee all along," he says.

"We want it to be a really jolly pub," says Marilyn. "No plastic dishes or utensils, even though we'll have to wash everything ourselves until we can afford a dishwasher."

The pub will employ student waiters and its offerings will include beer, cherry, cider and such typical English pub fare as steak and kidney pie, Cornish pasties and shepherd's pie.

"The pub has really been designed with people in mind. It's not going to be like a cafeteria," says John. "I hate that word, don't you?"

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**TERMPAPERS** — We write all subjects all levels. High quality, fast service, very reasonable rates. Confidential. Open every day 10 a.m.—10 p.m. Call Quality Research 495-1.

This ad and two like it have been appearing regularly in the *Varsity* for the past several years. But no more. In the middle of November, after two years of indecision, the *Varsity* board of directors voted almost unanimously to stop carrying the ads, on the grounds that they violate the University Code of Behaviour's regulations about plagiarism.

The decision by the Board did not go unchallenged by the staff. Editor Paul McGrath responded with an angry editorial accusing the Board of making moral decisions where it had no right to do so. "The most dangerous thing for a newspaper that depends on advertising is to start muddling the works with judgments about acceptability," he said. "If the Board wishes to become moral, then let's take a long look at advertising that promotes sexuality as a commodity."

According to *Varsity* advertising manager Richard Frank, the paper will lose about \$400 in revenue by dropping the essay bank advertising.

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had no effective voice in formulating them." Instead, he thinks students should be given parity with the faculty on Governing Council: at the moment students have eight voting seats compared with the faculty's 12 on the 50-member council.

As a result of his unorthodox views on confidentiality, Knowlitch was removed from the Executive Committee in November, with scant objection from his fellow student representatives. Searching for the ultimate put-down, one of his peers jibed: "Seymour has a real 60s mentality."



Despite rumours to the contrary, student radicalism is not dead. Seymour Knowlitch, an M.A. student at the Ontario Institute for Studies in Education, wasted no time last year in establishing himself as the student-politician-least-beloved-by-the-administration. A member of the Executive Committee of Governing Council, Knowlitch emerged from the first in-camera meeting of the year to tell the *Varsity* everything he thought it ought to know.

The reason? Knowlitch believes students should not obey the rules of confidentiality since "students have

# Writer-in-residence Adèle Wiseman "is warmth itself"

by Sheila Robinson Falls

Writer-in-residence are all the rage at Canadian universities these days. One of the most fortuitous consequences of the recent discovery of CanLit is that Canadian writers can spend a year or two at a university making more money talking and thinking about their writing than they ever did actually producing it.

What do writers-in-residence do? It varies from university to university and from writer to writer. About the only thing they all have in common is that they are neither in residence, nor doing much writing. Some hold creative writing workshops. Some (it has been rumored) sit in their offices and wait for admiring throngs of students. Some grace various campus social functions. And some encourage students, staff and faculty members to submit their manuscripts for criticism.

And of course the University of Toronto has had writer-in-residence, notwithstanding novelist Leo Simpson's belief that the University "is chock full of professors who still see CanLit as a feeble, primitive discipline". Indeed, this year U of T has a writer in residence who works very hard at her job, at least, that is the impression I was left with after spending several afternoons talking to her about her position — and about herself. She is Adèle Wiseman, at 46 the author of two novels, two unpublished plays, and an undetermined number of short stories, also mostly unpublished.

Ms. Wiseman was the undisputed first choice of the selection committee, which is composed of such notable Canadian literati as David Godfrey, Robertson Davies and Phyllis Grosskurth. "We were looking for a writer of reputation who was known to be interested in students and young writers," says Prof. Davies.

One of Ms. Wiseman's primary aims during her sojourn at writer-in-residence has been to create an aura of accessibility. Some of U of T's "name" writers-in-residence have intimidated their clients, the student scribblers, to the point that they were seldom approached. This year's author set out from the start to make sure she was approached and approachable.

Her first week on the job she placed an ad in the *Varsity* which announced herself — and, at the same time, announced something about her whole approach. It read: "Adèle Wiseman, author of *The Sacrifice*, *Crackpot*, *Writer in Residence*, Call Macey College, 9-3 Tuesday, Wednesday, Thursday. Very straightforward.

No doubt many of the students and faculty members who read the ad hadn't the faintest idea who Adèle Wiseman was, or what her first novel, *The Sacrifice*, was about. They may have recalled coming across a review of her second novel, *Crackpot*, published in 1974 to rather limited public enthusiasm.

Ms. Wiseman was accorded considerably diminished heret. Adèle Wiseman wrote two plays as well as a second novel, *Crackpot*, which was not published until 1974. Neither of the plays has been produced. "But I still have hopes," she says. She feels her talents as a playwright have not been recognized, at least partly because she has been pigeon-holed as a novelist. "I was amazed to find



Adèle Wiseman believes the writer in residence should "give kids a chance to see that writers are just people who work at writing." Her approach is not didactic, and she is horrified at the very thought of passing judgment on a person's ability as a writer. "You can't say to someone: 'You'll never be a good writer.' I've had enough of that kind of criticism myself to know never to give it."

man did not lose her head over her initial success. The meditation which came with her award now forms the nose of a home-made doll. Adèle Wiseman finds it amusing every time she looks at it.

She looks back on *The Sacrifice* now as a "good but not a great first effort". She feels it was excessively praised in Canada because foreign critics liked it.

After *The Sacrifice*, Adèle Wiseman published nothing for 18 years. During that time she did many different things, she worked at a halfway house in London's east end; she taught in Italy; she crossed the Pacific on a coal-carrying cargo boat in a vain attempt to get into China to do a book; she lived in the U.S. on a Guggenheim Fellowship; she taught at MacDonnell College in Montreal; and she periodically returned to Winnipeg, her birthplace, when things were really going badly. Financially, things often went badly.

"If I ever thought I was writing for the money, I quickly found out I shouldn't be," she says. "I think my best year, I earned about \$7,000. That was the year *The Sacrifice* came out."

During the 18-year hiatus between the publication of her two novels, public and publishers slowly forgot about Adèle Wiseman. "I watched my own demise and heard my obituaries for years," she says.

"The critics said I was 'one novel person', I became an historical fact before I was forty." She finds the notion amusing.

"You have to have a large ego of one sort or another to be a writer. You also have to be a bit stupid in a way. You have to believe there's something that happens between you and that page."

While the literary world gradually dismissed her, Adèle Wiseman wrote two plays as well as a second novel, *Crackpot*, which was not published until 1974. Neither of the plays has been produced. "But I still have hopes," she says. She feels her talents as a playwright have not been recognized, at least partly because she has been pigeon-holed as a novelist. "I was amazed to find

that once you've taken a step in one direction, you just aren't supposed to change direction."

She claims the theatre is her first love, and would dearly like to have a play produced. "The theatre appeals to the laziness in me," she says. "I like to sit back and watch all the pieces fall into place." But she scoffs at the much heralded theatrical renaissance in Canada, and especially in Toronto, that has occurred over the past five years. "Aside from James Reaney, who is superb, I'd say the Canadian drama scene is just okay. Competent enough stuff gets produced, but the chance of getting anything which reveals any unique personal vision produced... it's grim."

Achieving recognition as a playwright has not been the only problem. After the phenomenal success of her first novel, she might have expected that publishers would be eager to contract her for a second. Such was not the case. *Crackpot* was turned down by more than 40 publishers between 1969 and 1974. "It was turned down twice by all the best houses," boasts Ms. Wiseman.

Finally, *Crackpot* was accepted by McClelland and Stewart after considerable restructuring and rewriting of the novel. It was published to mixed reviews and mediocre sales, although in many ways it is a much more memorable book than *The Sacrifice*. *Crackpot* tells an old story: of Hoda, the whore-hoerine with a heart as big as her oversized body. Underneath, the novel explores the indeterminability of the human spirit, the tensions of being an outsider and the personal and social complexities which make up our small lives. It is infused throughout with a bawdy, careless humour.

Ms. Wiseman is philosophical about *Crackpot's* relative lack of success with both critics and public. She believes in the novel, believes it will gradually be accepted. She feels part of her difficulty in getting it published, and read, is related to the publishing business itself. "They depend on building up a following for a writer so the books will sell. My problem is that I do everything slowly. There are few works because of a temperamental predisposition on my part to re-

create the whole world as I know it each time I write something."

Adèle Wiseman will probably never build up a large public following, especially if we have to wait 18 years for another novel. She is too complex to be easily read: her books demand something of the reader. She knows this, and she knows it affects her mass appeal. But she remains indifferent. Adèle Wiseman is an artist who cares passionately about her craft — about words, about structures, about improving as a writer.

"The function of the artist is to stand aside and look at things objectively within the context of his own imagination," she tells me. "I don't know how important anyone's individual role is in this world, but I do think the survival of the artist is important."

In fact, Ms. Wiseman enjoys the role of the critic almost as much as the role of artist. "I know writers who are afraid to look at writing critically, either their own or others', because they're afraid they'll lose the magic. But I believe the more you are aware of, the more mystery you can circulate between your writer."

As for the writer herself, she is disarmingly unmythical. I am, perhaps, uncommonly prone to stereotyping and expected the inventor of Hoda the whore to be more raunchy than a motherly, more weary than cherry. When she greeted me at the door and offered tea and cookies I felt somewhat shocked. However, as we talked I gradually forgave her, and by the time I left I had decided she was the best writer-in-residence the University could have chosen. As one member of the selection committee put it: "She is warmth itself."

She lives with her husband and child in a bungalow on the edge of a suburban addition to the otherwise picturesque village of Kleinburg. "You can't miss the pink garage doors and the old cars in the drive," she says. Nor can the visitor avoid walking close by the large, ugly boxer fastened to the front door on a very short leash, and who, after you meet him, turns out to be not the least bit scary.

Inside, the house is pleasantly chaotic. The tables are overburdened with what can only be called — stuff — odds and ends too precious to be discarded, but too trivial to have their own place. The walls are adorned with a most imaginative collection of home-made dolls, the product of her mother's skill and imagination. They are the most treasured possessions down on the living and dining rooms, and dominate Ms. Wiseman's study.

She explains that when her parents fled immigrated to Winnipeg from the Ukraine, the mother, her mother could earn as a seamstress provided a much needed part of the family income. In her old age her mother has used her skill to make dolls for the children. Ms. Wiseman's mother is also the inspiration behind a book-in-progress on the process and structure of creativity.

"It's essentially an examination of the creative mind," she explains. Ms. Wiseman. "One idea is to examine what happens in anyone who creates — by using a very non-individualizing focus, my mother and her dolls." The book is a result of Ms. Wiseman's belief that Canadians have been taught that art is not art unless it will last 10,000

Continued on Page 13



# U of T's literary lode: the unpublished Yeats

by Robbie Salter

"The mystical life is at the centre of all that I do and all that I think and all that I write. . . . the pure artist has to wait because he has nothing to offer people but a portion of his own soul."

W.B. Yeats

Twilight in Massey College is an ideal time and place to interview two Irish professors of English. Lorna Reynolds has recently arrived from University College, Galway, Ireland, and she will live in the College during the six months she collaborates with Robert O'Driscoll, St. Michael's College, in editing the next volumes in the *Yeats Studies* series being published by Macmillan of Canada. O'Driscoll, founder of the Irish Arts Theatre and the Canadian Association of Irish Studies, was born of Irish parents in Conception Bay, Newfoundland. His wife, Treasa, is an Irish singer and actress.

Yellow leaves drift past the narrow window that exactly frames the grey "vast image" of Roberts Library and settle in the nearby fountain. In animated accents that bespeak the Irish birth of one and the Irish ancestry of the other, the two professors speak of U of T's good fortune in having won, against tough academic competition, the right to prepare and publish the hitherto unpublished work of Ireland's greatest poet, William Butler Yeats.

The University soon will become a literary nexus to some 40 scholars around the world — many of them in Canada — who have agreed in principle to prepare the masses of material. The project will be supported by a Canada Council grant of \$19,000.

"We've seen only the tip of the iceberg," says Robert O'Driscoll. "There's enough material to publish 84 volumes. Five volumes will be published within the next two years, and all 84 should be completed by 1990. Some 350 critical books and 600 theses have already been written on Yeats's work, but when his works are all published, scholarship will have a new dimension. Yeatsian scholars will see as never before the creative processes at work in the mind of a poet."

Scholars are curious to learn what further exegesis can possibly be brought to bear on the writings of one man. Prof. Reynolds, a critic and poet in her own right, adds, "Through the Occult writings, scholars will be able to trace the evolution of Yeats's Symbolism, as well as the arcane and the cryptic in his system of Celtic mythology and folklore, throughout the various drafts of his writing."

"Early in his life, Yeats observed his reactions to the world around him, and the unpublished works contain many of these impressions. Although the ancient Irish believed a poet and his senses could be trained through a refining process of solitude, meditation, and aesthetic discipline, Yeats chose to evolve a complex system of symbols through which he sought to understand human nature as it related to the external world. He balanced the world of the seen against the world of the unseen. He believed he had an inner voice to listen to, and he was guided by his spiritual advisers; he acted only when he felt the time was propitious. The whole of Yeats's life was a quest for a spiritual identity."

Prof. Reynolds says that the material about to be published will also portray the Anglo-Irish component in Yeats's work: spontaneity, generosity, gaiety, courage, a curiosity about ancient objects, and life itself.

Both professors agree that the qualities that earned Yeats a Nobel Prize in 1923 continue to win him followers as the years swing outward and another millennium comes closer. Robert O'Driscoll cites Yeats's Celtic appreciation as being apposite to Yeats's mood. "Yeats accepted the conditions of his life with the same courage and dignity with which he faced death. He took pleasure in the beautiful and the sensual."

"The Celt in Yeats's stories was not always concerned with probability or necessity, but tried to capture, in some imaginative idiom, a palpable mood. The Irish visionaries possessed traditional images and stories which they passed on unchanged from generation to generation."

Why have the manuscripts not been published before now? Prof. Reynolds and O'Driscoll admit that sufficient time has elapsed for Yeats's published works to have been assessed, their significance established, and their author's stature appreciated. After the death of Mrs. W.B. Yeats in 1968, the full extent of the material was realized. One volume on the Occult will contain the 36 notebooks of automatic writing transcribed by Yeats when his wife found herself being "seized by a superior force" which spoke literature to her.

The Yeats family, always helpful to students, have been as conscious of their place in history as were Yeats fils and Yeats père, Ireland's most famous portrait painter. Robert O'Driscoll dates his role in the project from 1965 when he met Michael Yeats, son of W.B. Yeats, a barrister who is a member of the Irish Senate and vice-president of the European Common Market Parliament. It was from the relationship with the Yeats family that Prof. O'Driscoll first had access to the manuscripts from which he and Prof. Reynolds edited and published the first volume in the *Yeats Studies* series, *Yeats and the Theatre*.

For Yeats, *theatre* was a metaphor for the Irish people that had produced the great dramatic movements of Greece. *Yeats and the Theatre* explores the writer's

*Speckled Bird*. One section of the series will be edited by U of T Prof. Ann Saddlemyer.

Prof. Reynolds will not lecture during her six months of intensive editing at U of T. Did she ever lecture on the role of women in society and literature? "Yes, indeed," she replies, smiling at her colleague. "Of course it's easier for a man, much easier." With the quiet confidence of a man who has never been confounded by women's lib, Robert O'Driscoll replies, "I grew up in Newfoundland and while my father was away nine months of every year, my mother was in charge of everything. It never occurred to me that women weren't superior."

The eighth Irish Studies Conference will be held in



Prof. Lorna Reynolds of University College, Galway, and Prof. Robert O'Driscoll of St. Michael's College enjoy November sunshine in Massey College quadrangle.

attempt to integrate the arts on the stage and reveals the intensity and insatiable curiosity of the man who founded the Celtic Movement, and the Abbey Theatre.

Among the manuscripts are the witty and amusing letters of Yeats's sisters, Lily and Lolly, who founded the Cuala Press in Dublin where a limited edition of Yeats's autobiographical novel *The Speckled Bird*, has just been published. Yeats produced four different versions of the novel and, by the canons of what he thought publishable or not, he could never persuade himself either to offer the finished version of the novel to a publisher or to destroy it. The *Yeats Studies* series will publish all four versions of *The*

St. John's, Newfoundland, in February 1976. Yeats's daughter Anne, an artist who designed the covers of the two international journals on Yeats, edited by O'Driscoll and Reynolds, will be present.

The Yeats publications will be completed in 14 years, a little ahead of the *Magnus Anus*, the Great Year Years envisioned as bringing global changes. Yeats left little to chance in his own life, and with Prof. Reynolds and O'Driscoll in the academic tower, there is little doubt that the series will be completed by 1990, perhaps in keeping with the writer's belief that the changes would take place a little ahead of the millennium.

# Power Piecemeal:

physics professor Derek Paul explains  
how the CANDU nuclear reactor system works  
and why we should sell it abroad

The so-called oil crisis and its aftermath did the Canadian public the great service of jolting the government into realizing that Canadian oil reserves are smaller than they were thought to be, and that our oil-burning bonanza must eventually come to an end — perhaps too soon for our comfort. This article, after examining the alternatives to oil for electrical power generation, discusses in detail the CANDU nuclear reactor system: how it works, the pollution it produces, how safe it is, and whether it should be marketed abroad.

## A quick look at the energy future

### Energy sources

We currently use power from two main classes of source: (1) *indefinitely renewable sources* — hydro-electric, sun, wind, tides, geothermal (energy from the heat within the earth), biomass (energy from biological matter or wastes), and waves of the sea; and (2) *exhaustible sources* — coal, oil, natural gas, tar sands and uranium. If the human race wishes to survive at a tolerable level of comfort for, say, a million years, eventually it will have to learn to manage entirely on the first category for electricity generation and for the manufacture of chemical fuels. However, presently it is quite impractical to seek out an ultimate solution to human energy needs.\* Fifty years is the time-span directly coupled to today's decision-making, and during that period we will need to exploit most or all types of exhaustible fuel.

As for the indefinitely renewable energy sources, they cannot yet be counted upon. Solar power is at present uneconomical for large-scale power production. Hydro-electric power, while clean and efficient, is not capable of fulfilling world energy needs. The tides will not provide enough power to supplement hydro-electricity. Geothermal power is unproven on a large scale and will not soon be economic for electrical generation. And power derived from waves in the sea is still highly speculative.

As for uranium, how much energy we can usefully extract from it, and over what period of time, is a debatable question. Certainly, though, an excellent reason for using nuclear power in the next 50 years is that it gives the human race a breathing space in which to make long-term plans.

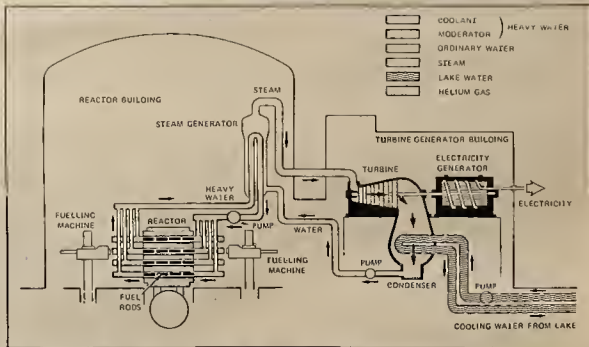
### Do any of the methods of power generation not pollute?

There is a sense in which all methods of power generation on a large scale pollute the environment. That is, they change it in ways which make it less desirable for some living species.

Fossil fuels when used on a gigantic scale directly pollute the atmosphere with excessive amounts of carbon dioxide (CO<sub>2</sub>), and smaller but important quantities of carbon monoxide, oxides of nitrogen, and a few other pollutants.

Nuclear power, while banging in new and unique objections, need not cause any chemical pollution. The radioactive products of a fission reactor can be entirely contained, in principle. The one genuine objection to nuclear power is the manufacture of plutonium.

Most power generators, and all fossil and nuclear power generators necessarily create waste heat



A schematic arrangement of one of the Pickering reactors now in operation.

or thermal pollution. This objection, so often raised against nuclear power stations, should be raised against all fossil fuel power plants, though it is true that most nuclear plants produce relatively more waste heat — a disadvantage that, as we shall see, may turn out to be an *advantage* in Canada.

### The choice of nuclear power

By now it will be clear that nuclear power offers the possibility of clean, minimally polluting power on a large scale, at least for the next 50 years. And nuclear power is economic in many areas. In Ontario it already competes successfully with oil and coal, despite the fact that the latest generation of reactors (at Pickering) constitute only the first really large nuclear plant of the CANDU type. What further improvements in economics may result from future technical developments time alone will tell.

## Candu: some semi-technical questions

### How thermal reactors work

All strictly commercial nuclear power stations in operation today are *thermal* reactors, in which neutrons, produced by nuclear fission reaction, are slowed down to thermal energies in a succession of collisions with a "moderator". The power is derived from the fission reaction — a heavy nucleus breaks up into two energetic fragments which, in the process of slowing down, create heat energy in the solid fuel material.

Nature has provided in the earth's crust only one suitable isotope which allows us to sustain the reaction described: uranium-235. Unfortunately, uranium-235 occurs to the extent of only 0.7 percent of natural uranium. The remainder is uranium-238, which has an almost negligible tendency to fission, but which does lead to the formation of plutonium in the thermal cycle. The isotope plutonium-239, particularly useful in reactors, is a man-made element and is roughly as good a fuel as uranium-235.

When the cycle in a reactor is such that the number of neutrons produced in fission is equal to the number absorbed in fuel and surrounding materials, then a steady state exists, and the reactor is said to have reached criticality. If the number of neutrons at any time is increasing, the reactor is *supercritical*. If the number is decreasing,

it is *subcritical* and the reactor power will die away. The supercritical condition is potentially dangerous and leads to the necessity for a variety of extra controls.

Energy is extracted from the reactor core by a fluid coolant which is normally arranged to flow directly over the fuel elements in which most of the heat is generated.

### What is special about CANDU?

A significant feature of the various CANDU reactors is that they function on fuels containing natural uranium — uranium which has the isotopes 235 and 238 in the proportions found in nature. Most other commercial power reactor systems require enriched fuel, that is they require the addition of separated uranium-235 or plutonium. The U.S.A. was able to enter the commercial nuclear power field by virtue of its uranium separation technology, developed in the middle-1940s for military purposes. The objection to such uranium isotope separation is that it is costly and wastes perfectly good uranium-238.

The CANDU neutron cycle depends on a special choice of moderator. Because the uranium in CANDU has only 0.7 percent fissionable uranium, the utmost care in design was required to conserve neutrons. Heavy water (D<sub>2</sub>O) was chosen as the moderator. However, as a result the size of the CANDU reactor core has to be relatively large. This means, in effect, that a great operational economy will only be achieved if the CANDU plant is large scale.

CANDU has been developed rather slowly compared with most competing systems, and with the utmost regard to the economies of power production and to safety.

### Where CANDU is now: commercial prospects

After fairly difficult commercial beginnings at Douglas Point, the heavy water-moderated and heavy water-cooled system has been operating with continuous success at Pickering. Of the four reactors at Pickering two were found to have a technical fault which is now well understood and is being dealt with. Reactor no. 2, which was free of this initial trouble, operated without unscheduled interruption for its first year, at power levels equal to and sometimes exceeding the designers' hopes, a performance which was remarkable within the field of power generation. There now seems no doubt whatever that the system is economic, that its complexities will not prove too technically

\* Nuclear fusion, while the subject of much current research, is still unproven and speculative as a commercial possibility. It is also much too large and complex a subject to embark upon in this article.



troublesome, and that the fuel economy hoped for in the natural uranium thermal cycle has been realized.

Commercially, CANDU is gaining acceptance outside Ontario, but only slowly. Until recently the unavailability of heavy water in large amounts would have prevented sales to other countries, but today Canadian heavy water production is adequate to supply all CANDU reactors under construction or planned.

However, heavy water reactors are by no means the only type in use. Of the 115 reactors in operation in 15 non Iron-Curtain countries in June 1975, the vast majority were of light-water moderated types: Germany, Japan, Spain, Switzerland and the U.S.A. have about 70. Most of the 14 British power reactors are graphite moderated. Only eight of the 115 reactors were of the Canadian type and one of these was the small prototype in Rolphton, Ontario, which generates only 22 megawatts. The growth of the light water reactor (LWR) industry is somewhat staggering. Because the LWRs are uranium gasifiers, this could become a cause for serious concern.

Argentina and Korea wish to purchase CANDU reactors and it now seems certain that the Argentine reactor will be completed by 1979. Italy is interested in CANDU as well, both for itself and for other European countries. Unfortunately, the customers who could most benefit from the better fuel economy of CANDU are those least likely to adopt this technology, namely the U.S.A. and Germany. Nevertheless, the commercial prospects are promising. The best customers are likely to be resource-poor nations, among them Spain and Japan.

## CANDU with safety

There will never be a nuclear explosion from a thermal reactor. True, in principle all fission reactors can go supercritical, and require controls to keep the reaction at the critical level and to shut it down should things get too hot. It is not correct, however, to liken a reactor to a nuclear bomb, which is especially designed to become highly supercritical in a very short time and in a very confined space. The fuel used in thermal reactors would not explode on its own even if compressed into one solid lump. Natural or slightly enriched uranium requires the presence of a moderator to go critical. Therefore the worst accident to be guarded against in thermal reactor design is a rapid excursion in power such as might, if not controlled, melt the fuel. The result would be a lot of steam and, mechanically, a burst coolant container.

A great deal of thought and expense have gone into isolating from the outside world the system in the CANDU reactor which contains the pressurized heavy water, because in the event of a bad accident the cooling water ( $D_2O$ ) would be very radioactive. For optimum isolation, the space around the calandria, which contains highly radioactive fuel rods, and the steam generating heat exchangers have been entirely surrounded by a concrete vault. The vault is connected by means of a large pipe to a huge vacuum container whose main function is to collect and condense excess steam should there be a serious burst. Separating the vault from the vacuum vessel are plugs which allow out under an excess pressure of only four-fifths of an atmosphere. Steam arising in the vacuum vessel would immediately be condensed in an intense shower of water.

The other safety features which render unlikely any serious accident are too many to list here. One needs to study how a reactor is controlled. However, it is comforting to note that in normal operation the concrete vault is an important shield against radiation coming from the calandria, and also serves as a useful protection against possible sabotage.

Any disaster is very unlikely. However, should a disaster occur, it will be a financial one and not one which causes injury and death.

## Pollution from fuel processing

The preparation of fuel for CANDU involves mining, ore crushing, chemical processing and the production of uranium oxide ( $UO_2$ ) pellets to an exact shape and high density. There are several opportunities for contamination of workers or pollution of the environment during fuel processing: at the mines, during chemical processing and during pellet fabrication.

Canada has recently passed new legislation which should adequately protect mine-workers from the hazards of uranium mining. Extraction of

uranium from the crushed ore leaves radium in the "tailings" in the ground; fortunately, this potential hazard has been recognized and is being watched. Chemical processing provides opportunity for weakly radioactive effluent to escape into river, lake or stream. For example, there were reports in the summer of 1975, that some activity had been detected in Lake Ontario near the Eldorado Nuclear Company's uranium purification plant in Port Hope. Ontario has a powerful and active watchdog organization which acts in such cases.

One further danger exists, in the formation and subsequent grinding of  $UO_2$  pellets. The pellets are formed from a powder and subsequently converted into dense ceramic by a process called sintering which leaves them with an irregular shape. For the purpose of reactor fueling each pellet must then be ground into a cylinder of precise dimensions. The dust particles created from forming and grinding  $UO_2$  pellets constitute a potential health hazard, though there does not seem to be precise information on this score. What is done in practice is to check by urine analysis the uranium intake of workers who have been exposed.



Nuclear physics specialist, Prof. Derek Paul

## Pollution arising from CANDU operation

With sufficiently sensitive instruments it is possible to detect radioactivity at the perimeter of the Pickering generating station, both in air and water. However, the levels are very low, less than one percent of those allowed by Ontario and federal safety standards. Furthermore, only one isotope, tritium (Hydrogen-3) is detectable, and particularly in the air this diffuses rapidly away. In all probability, much of the tritium is eventually lost from the upper reaches of the earth's atmosphere. In lake water the tritium level is so low that the warm effluent is seriously being considered for such purposes as fish farming, or warming the cold water of Lake Ontario's pleasure beaches. Another possible use is central heating on a large scale.

## Pollution from spent CANDU fuel

One of the controversies concerning uranium reactors arises from public doubts over radioactive waste disposal. In the United States, where fuel

reprocessing is considered normal, government regulations demand that radioactive wastes be permanently disposed of within a few years of the extraction of the spent fuel rods. An independent report entitled "The Energy Controversy" by F.H. Schmidt and D. Bodansky (Washington State University, Feb. 1975), should leave no doubt that the latest waste disposal proposals are quite satisfactory and entirely safe.

In Canada the situation is even brighter since there are no immediate plans for reprocessing spent CANDU fuel (though this may yet become necessary if the price of natural uranium sears). When a fuel bundle is removed from a reactor, it is, of course, highly radioactive. The nuclear fission chain ceases at once, but most of the fission fragments are radioactive and must undergo several successive decays until they reach a position of stability. They give out not only intense radiation, but also heat.

At present, these bundles are laid in a vast swimming pool where they are cooled by convection. The capacity of the pool at Pickering permits storage for 50 years. After such a period the only radioactive elements of which appreciable amounts remain will be the fragments strontium-90 and cesium-137 and the actinides uranium and plutonium. At this stage, the fuel bundles could be reprocessed or sent for more permanent disposal, for example in concrete vaults, in a remote area.

The 50-year storage period gives more than adequate time for developing other long-term storage methods. CANDU-spent fuel need present no pollution hazard whatever.

## Social matters

### Overall safety of CANDU. CANDU's public image

The public is rightly concerned with the escape of pollutants into the atmosphere and with the danger of unlikely, but very serious, accidents. We have seen that a thermal reactor cannot go off like a bomb; it isn't a question of design details, it is simply that natural uranium isn't explosive.

The probability of a nuclear reactor accident so serious that it would cause the death of a member of the public is hard to estimate. If you live in the U.S.A. and happen to be situated near a reactor, it is about 100,000 times more likely that you will be killed in a motor vehicle accident than by the reactor — and Canadian reactors are even safer.

Recently, though, it has become clear that Canadians are not entirely satisfied that nuclear policy has had enough public discussion. The Coalition for Nuclear Responsibility boasts 45 member groups from coast to coast and at present is demanding a federal enquiry into Canada's nuclear energy future. The enquiry can do no harm and might do a great deal of good. Undecided long-term questions should be aired publicly and the Ontario government's "Porter" Royal Commission cannot be expected to answer all nuclear energy questions for the whole of Canada.

In the Maritime provinces, an outspoken body, the Maritime Environmental Coalition, with 19 member groups, has provided successful opposition to the construction of a dozen LWR reactors in Nova Scotia, and has had some of its recommendations adopted for the single 600 megawatt CANDU reactor project at Point Lepreau, due for completion in 1980.

Otherwise, there seems to have been wide acceptance of CANDU.

### Conclusions: the bomb, myth and fact

The strongest objection to thermal nuclear power production is the plutonium menace. It would be naive to make the dangers of plutonium handling seem less than they are. It is also true that terrorist groups, and even crackpots, could make nuclear bombs. Should nuclear power therefore be abolished?

The facts are that there are two major military powers with huge arsenals of plutonium bombs, two or three nations with smaller arsenals and at least one or two others who have exploded a bomb or know how to. It is not possible to prevent any nation from "joining the nuclear club." Refusing to supply a CANDU reactor to a third world country would not prevent that country from making a nuclear bomb. It would at best only

continued on Page 10

# HOMECOMING

President John Evans and Principals E.A. Robinson (Eandale) and Peter Russell (Innis) enjoy a glass of cider, their reward for braving autumnal weather in order to judge the annual Homecoming float parade on October 18. Pharmacy was declared the winner.

The Homecoming football game, which pitted the undefeated Varsity Blues against the undefeated Ottawa Gee Gees, drew the largest and most enthusiastic crowd of the season. Unfortunately, it

did not help Varsity win: the final score was 38-16 for the Gee Gees, who went on to win the Vanier Cup in November.

The high point of Homecoming 1975, which honoured the years STS, 6T0 and 7T0, was the revival of the now defunct Blue and White Band by Jack McQuinn, U.C. STS. The band delighted alumni attending the traditional pre-game brunch in the Great Hall by rattling off a few old favourites that scored higher on nostalgia than

musicality. During the half-time show the band provided stiff competition for the Lady Godiva Memorial Band, better known as the LGMB.

The revival of the band was so successful it may be repeated at spring Homecoming. If there are any Blue and White alumni who would like to revive their good old days by taking part next time the band gets together, they should contact Mary Brown at Alumni Affairs, 47 Willcocks Street, Toronto.





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# Bells! Bells! Bells!



The Soldiers' Tower of Hart House finally has its full peal of bells. Last November, the 19 bells which never were quite in tune with the rest were replaced. At the same time, nine new ones were added to give a total of 51, making U of T the only university in the country to have a full peal.

On November 10, a crowd of students stood and watched as the world's newest and most versatile hydraulic crane lifted the new bells and console into place by lowering them through a hole in the top of the tower. A team brought especially from the Netherlands, where the bells were cast, supervised the installation. Two weeks later the

bells, ranging in weight from 32 to 130 pounds, were fully installed and in tune.

The final cost of the project was nearly \$18,000 more than the original estimate. Funds were raised from friends and alumni by a committee headed by Mrs. Harold S. Beddoe — a music lover but not a U of T alumna — with the help of the Varsity Fund. She felt that the musical standards of the tower should measure up to its architectural beauty, so when she learned from a carillonist that the 19 bells installed in 1952 were not in tune with the originals, she decided they must be replaced. It took two years, much hard work, and a last



minute grant from Wintario to raise the money. The bells will be dedicated May 7, when three outstanding carillonists will give the opening recital.

The 19 dislodged bells are for

sale either individually or as a set. The prices, calculated by the pound, range from \$120 to \$350 per bell. Interested buyers can contact Mr. A. Stilo, General Purchasing Agent for U of T.



UNIVERSITY OF TORONTO *Graduate* Winter 1976

Volume III, No. 2

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Telephone: (416) 928-2102.

The Graduate cannot be held responsible for returning unsolicited manuscripts, photographs or illustrations.

Advertising representatives: Alumni Media Limited, 124 Ava Road, Toronto, Ontario M6C 1W1. Telephone: (416) 781-6957.

Postage paid in each at Third Class rates — Permit No. C-50.

## Power Piecemeal

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hinders it from making a large number in a short time. Almost any country can obtain a research reactor from one of the "nuclear club" countries. We can no more totally prevent plutonium bombs from being made than we could totally abolish dynamite. This is not to say that nuclear reactors should be sold without International Atomic Energy Agency safeguard agreements.

New precautions would make it much harder for plutonium thefts to be carried out by terrorist groups. The chief stockpilers of plutonium metal, the "superpowers", should drastically reduce their stocks of pure plutonium. And all transportation of plutonium should be in the form of fuel rods or bundles, not of the pure fissile metal, thereby confronting any terrorist group which waylaid a transport vehicle with the unenviable task of chemically separating the radioactive plutonium before it could make a bomb. Reprocessing should be carried out near or at the site where the new fuel will be consumed, and the separated plutonium should not be stored at all in its pure state.

Returning to the question of exports, it is interesting to speculate whether the main objection to exporting CANDU to unreliable customers originated with commercial competitors in other countries. Not long ago India shocked the world by exploding a nuclear bomb, and Canadians, having pro-

vided India with a CANDU reactor, blamed themselves. However, India had several other reactors at that time. Similarly, Argentina and Korea, already had or were just about to get reactors of competing types during the debate as to whether they should be sold CANDU. And the dithering over safeguard details with Italy could become ridiculous, since a whole battery of competing types of reactor have already been installed there.

The question is largely one of commerce, and of the energy future, not of safeguards. And though I feel strongly that safeguards against nuclear proliferation, in the form of international agreements, must continue to play an important role in peace-keeping since there is no absolute safeguard, it will probably emerge that the force of the public opinion of nations will become the strongest safeguard.

If certain governments are not "reliable", it is already too late to prevent them from making bombs. Countries which presently do not have reactors can almost certainly get them, and we are not likely to increase their "reliability" by refusing them a CANDU.

The leader of a poor and starving people may see nothing to lose in threatening the world, but the prospect of some greater prosperity for his community might make life seem worth preserving. The number one problem in the world is not the threat of nuclear bombs, but poverty.



Prof. Mary Laurence, course co-ordinator, and Mrs. Ida Berk, a most senior student.

# University opens its doors to over 65s

by Robbie Salter

"... and he who thinks that all the fruits ripen at the same time as the strawberries knows nothing about grapes."

Parcelous

What would it be like to write university essays and exams at the age of 75, 80, or even 86? This year, for the first time, the University waived fees and academic admission requirements for senior citizens, and Prof. Mary Laurence, Assistant Principal of Woodsworth College and Associate Professor of Psychology, interviewed and co-ordinated the courses of 90 "senior students" who are taking advantage of the new offer.

Prof. Laurence has observed that many of the senior students look at least 10 years younger than their age. They are energetic and enthusiastic about studying. Still susceptible to curiosity, wonder and surprise, they have retained the quality French author Colette must have had in mind when she wrote,

"Being surprised is one of the surest ways of not getting old too quickly." They laugh easily at themselves, but take their studies seriously. Often difficult to reach for a telephone interview, when they are at home they are about to leave for a board meeting or have just arrived home from travels.

Mrs. Annie Barnes, for instance, was just back from her third foray this autumn into the quarries of Quebec, where she was studying rock formation. She thinks nothing of coming three times each week from her home in Maple, Ontario, to the Department of Physics in order to study x-ray crystallography. Mrs. Barnes has an M.A. in Physics from U of T and shared her interest with her late husband who was a professor in the department. With clarity and conviction she explains that she has "completed the elementary courses in crystallography and optics, and am now in the 'push-button' phase. I used to dabble in the use of electronics, but of course, it's much more accurate."

How does Mrs. Barnes feel about being back in a class-room? "I'm delighted to have the use of the facilities. It doesn't bother me that I'm the only female of the six in our class. As for the changes in teaching, much more is left up to the student today. It has to be that way, because there's so much more to learn now."

The subjects that the senior students have chosen are as varied as the students are themselves. English 108, the literature of the 20th Century, is popular. When the over 65s were at school, after all, there was not a sufficient body of 20th Century literature to study. One student says, "By studying English 108, I'm learning about my own era."

Many have chosen exotic subjects. Dr. Murray Dymant, who graduated in Dentistry from the University in 1926, has just completed an essay on pre-pottery Neolithic Jericho for one of the two sals that take him to the campus five times each week. Dr.

Dymant practises dentistry part-time and pursues an interest in baroque music. Says Dr. Dymant, "I have been enjoying the excellent lectures at the Royal Ontario Museum for some time and decided to extend my knowledge of the Near East through university studies. There are times when I find the terminology a bit difficult, and times when I think I should maybe just be auditing a class or two."

Is it difficult for the over 65s to organize material for essays, study for exams? Mrs. Ida Berk, one of the oldest of the group, finds essays are fair game. Mrs. Berk is studying sociology "to understand people better. Essays and exams don't bother me because I've always read and studied even although I've never been to university before. For me it means I'm finding answers to questions I've always wondered about."

Helen Fraino, who worked in U of T's Science and Medicine Library for several years, is studying one course in English and another in Celtic Studies. She heartily endorses the mixing of age groups in the classroom. "I think it's good for young people to see the old still studying. Learning is a process that should continue all of one's life."

Celtic Studies is also the choice of Mrs. Ruth McAree, who once studied Gaelic music and the Gaelic language as it relates to music, and taught singing at the Royal Conservatory of Music.

Other programs that are popular with both men and women are Political Science, "to understand what's going on in Canadian Government", French, "because we are a bilingual country and it's a beautiful language", History as it relates to the Third World, "so I can communicate with my grandchildren about the future".

On November 23, 1975, Hart House opened its doors to the senior students to enable them to get to know each other and share news of their studies. In addition, they enjoyed a talk from Prof. Arthur Kruger, Principal of Woodsworth College, and a Hart House tour with Assistant Warden Audrey Horack. Prof. Laurence has always said that "people must have something to retire to as well as from." At the Hart House Gathering 84-year-old Murray Bloom expressed enthusiastically how he had retired from "working all my life in interior decorating. And now", he said, "I'm at last able to study Fine Art History. It's just wonderful to be able to study art."

## Nominations for Governing Council

Mrs. E. Helen Pearce, (Vic. '57), chairman of the College of Electors, has issued a call for nominations for alumni candidates for the Governing Council. The expiring alumni seats are now held by Keith C. Hendrick (Eng. '47), and James H. Joyce (B. Com. U.C. '34) both of whom are eligible for nomination again.

Mrs. Pearce stressed the need to meet all provisions of the election check list below. She said the response of alumni last March was excellent but she hoped for even better results this time. The deadline for nominations is 12 noon, Friday, February 20, 1976.

The College of Electors, which numbers approximately 50 and represents constituent associations of the University of Toronto Alumni Association under a modified form of "rep-by-pop", is charged with the responsibility of electing two alumni candidates in the Spring to serve terms commencing July 1, 1976 and expiring June 30, 1979.

The University of Toronto Act, 1971 defines alumni as "persons who have received degrees, diplomas or certificates from the University, a federated University or a federated or affiliated College and the persons who have completed one year of full-time studies to-

wards such a degree, diploma or certificate and are no longer registered."

Check List for Alumni Candidates for Election to the Governing Council.

### General Information

A candidate must be an alumnus of the University and must not be a member of the academic staff, the administrative staff or a student in the University.

The candidate must be willing to attend frequent meetings of the Governing Council and its committees.

The candidate must be a Canadian citizen.

### Specific Information

The candidate or his or her nominators must send the following information to the Secretary, College of Electors, Room 106, Simcoe Hall, University of Toronto, Toronto M5S 1A1, to be received no later than 12 noon, Friday, February 20, 1976.

1. Candidate's name (maiden name where applicable); year of birth; year of graduation or years of attendance; college, faculty or school; address and telephone number.

2. The signatures of ten (10) nominators (who must be alumni of the University) supporting the candidate. The nominators must include their names (maiden name); year of graduation, or years of attendance; college, faculty or school; address and telephone number.

3. The candidate's written consent to stand for election, over his or her signature.

4. A biographical sketch of the candidate which should include the following information:

- (1) Degrees, diplomas or certificates obtained - from what University - year.
  - (2) Past involvement in the University (i.e. student affairs, alumni associations, other committees, etc.).
  - (3) Business or profession.
  - (4) Community involvement.
  - (5) Place of normal residence.
  - (6) Candidates are encouraged to make any statement(s) about their candidacy they deem appropriate.
  - (7) Any additional information the candidate may think pertinent.
- Applications for candidates will be invalid unless he or she provides name, written consent to run, 10 nominators and a biographical sketch.





Diane Wakoski

## A pride of poets

It is the formal need  
to suck blossoms out of the flesh  
in those we admire  
planting them private in the brain  
and cause fruit in lonely gardens.

from "Taking" by Michael Ondaatje,  
in his collection *Rot Jelly*, 1973

Say what you will about the Philistinism of your average Canadian, the fact remains that, relative to population size, more volumes of poetry are published and purchased in Canada than are produced anywhere else in the English speaking world. One reason is that our poetry, almost as trenchantly as our televised gladiator sports, reveals and celebrates quintessential aspects of the Canadian character.

So that when the International Festival of Poetry/Festival International de Poésie, staged at Hart House throughout the week of October 26, was announced, the response was so swift and enthusiastic that all tickets for most events, though they had to be ordered through the mail, were snapped up in a matter of days. A few events were so popular they even had to be re-scheduled from Hart House to Convocation Hall.

As Prof. Claude Bissett, the festival's honorary chairman, explained, "This festival is devoted to the poet reading his own poetry. It is a recognition of the poet and a celebration of poetry. It proclaims the grasp that poetry has always had on the emotions and the imagination of mankind."

Throughout the eventful week, poetry was performed, declaimed and discussed. Poets from various corners of the globe hobnobbed with each other and with clusters of their admirers. And that most fascinating of phenomena, the act of creation, was probed and marvelled at.

Among the poet participants were Robert Creeley, U.S.A.; Octavio Paz, Mexico; Michel Deguy, France; Alec Hope, Australia; Diane Wakoski, U.S.A.; Yehuda Amichai, Israel; and from Canada, Dennis Lee, Margaret Atwood, Bill Bissett, Earle Birney, Anne Hébert, Tom Weyman, Michael Ondaatje, Al Purdy and Irving Layton.

The International Festival of Poetry proved an unqualified success, and, as Dr. Jean Lengelle, Warden of Hart House, noted, it was all thanks to two years' worth of preparation and planning by a volunteer team of students, faculty and alumni.



Earle Birney



Irving Layton



Margaret Atwood



Bill Bissett



Poets Al Purdy, Diane Wakoski and Michael Ondaatje participate in a workshop.



# VARSITY FUND: I wonder who's spending it now?

The Varsity Fund. What is it? How does it work? Where does the money go and why does it go where it does?

by Margaret MacAulay

The chairman of the Varsity Fund, R.F. (Bob) Moore, feels that the most important aspect of the Fund, which collected a total of \$738,000 in the 1974 campaign, is that individual constituent groups design the programs for which they are collecting money. In each Faculty, the alumni and Dean together select projects and set priorities. The alumni generate their own appeal and control the expenditure of the money they collect.

Bob Moore also feels that the Varsity Fund strengthens class organizations and the relationship between faculty and alumni.

Part of the money collected by each group is given to a central fund used for all-University projects. The central fund also provides "seed money" to help the newer constituent groups. The graduate bodies from New, Innis, Scarborough and Erindale Colleges are young, and experience has shown that graduates need time to establish themselves, to build up their own resources, before they can think of giving to the Varsity Fund.

Proceeds are applied in almost every imaginable way. They go to buildings, for instance: Innis College, just completing its permanent home, is applying fund money to its "Kitchen Sink Fund". Older colleges need help with bricks and mortar too: the bricks may endure, but the mortar tends to crumble with age. University College, St. Michael's and Victoria are all improving buildings out of their part of the Varsity Fund.

## Dentistry continues education

As the only school of its kind in the province, Dentistry has a unique responsibility for continuing education and maintains a most extensive program. Speakers are sent out to dental associations around the province. Short courses, approximately 30 each year and running from two to four days each, are given at U of T for practising dentists to keep them up to date in methods of treatment. Fees are charged but these do not cover the costs of the programs and the Varsity Fund makes up the difference.

## Son et lumiere at Chemical Engineering

With the Fund's help, Chemical Engineering has set up three displays to give high school students an idea of what chemical engineering is about. They are described by Prof. D.G.B. Boocock as "sophisticated Science Centre-type exhibits that are portable". Two of the displays are "sturdy" and need only to be plugged into a hydro outlet in the wall to become operational. One demonstrates combustion, and "goes off with a bang"; the other traces radioactive nuclei, "crackling" as it draws out the spectrum. The third, a film boiling display, is in and out of commission because it has a filament that burns out and must be replaced periodically.

When the displays are not out in the schools, they are set up in the Wallberg Building for the edification of all passers-by.

## Moat points in Law

Law has two programs sponsored by the Fund designed to give students practice in trial and appeal work: the Advocacy Program, mock trials in which students play the roles of witnesses and lawyers; and the Moot Court Program, where students argue appeals. In both, lawyers act as judges.

There are inter-school competitions in both advocacy and moot and the U of T has been particularly successful in the latter. Last year, students won two national and one international moot competitions. This February, the University is acting as host for a special moot competition, with teams coming from Ontario and the North-eastern U.S. The competition is expected to involve about 15 teams and is being organized by Peter Robertson, third year law student.

## The piano is grand at Music

The Faculty of Music's concert grand piano was less than perfect. Dean John Beckwith described the situation as desperate. The Faculty had "bad feed-back" from guest performers and, in fact, some refused to play the old concert grand.

The Faculty now has a new Steinway concert grand. More than \$40,000 was raised for the piano. The piano was raised before the piano was ordered and plans are underway for a Telethon and other fund raising projects to cover the balance.

The piano, now installed at the Edward Johnson Building, was christened by Patricia Parr in a performance of the Faculty Trio this fall. The first student performer played it at a concert at the end of November.

## Nursing goes manuals

In order to give practising nurses advanced standing, the Faculty of Nursing developed a summer program for which they prepared independent study manuals. The program worked so well that the manuals were adopted for use in the first year course. The Faculty did not have enough money to complete the manuals and the Varsity Fund, therefore, was asked to make up the difference.

At Nursing, as in all the professional schools, there are a great many more applicants than places available. Dean Kathleen King estimates there are approximately eight applicants for every one place. She has set up a pilot project to look at the current admissions selection criteria and how it relates to individual student success so that the

best possible criteria can be devised. The costs of this pilot project are being underwritten by the Varsity Fund.

These are only a few of the ways in which the Varsity Fund is working for the University — its students and faculty. There are many more ways, almost as many as there are needs.

As with all fund raising, it is an uphill battle, but Bob Moore is delighted with the results. "Never before has the need been as great as it is now," he says, "and it doesn't look as if there will be any relief in the immediate future." But, he says, "the enthusiasm is terrific." Adds Moore, "There are a heck of a lot of folks out in the woods working real hard, and they should get recognition."

## 1976 ALUMNI BREAKAWAY TOURS

### CUBA

Due to the enormous demand for the Alumni Cuba Trips in January (both sold out), there is a possibility that we'll be offering a third Cuban holiday for one week in April. Please inquire.

### EAST AFRICAN SAFARI From \$2,775\*

February 27—March 16  
Wildlife and Natural History Adventure in Kenya and Tanzania. Elephant and gazelle, volcano and grassland, Nairobi, Serengeti, Ngongoro. All transportation, luxury accommodation, most meals included. Resource staff accompanying the safari: Dr. Rufus Churcher, ROM and Department of Zoology, U of T.

### BICENTENNIAL MEANDER From \$514.

May 18—May 29  
A spring tour by private coach to historic and scenic sites significant to the emergence of the United States as an independent nation. Designed and accompanied by Professor W.C. Berman of the Department of History, U of T, the tour will visit Boston, Philadelphia, Washington, Williamsburg, and Gettysburg.

\*All prices quoted are based on international exchange rates, quoted land, sea

### SUMMER SKI IN CHILE

From \$2,315\*

August 13—August 28  
Ski Team practices last August. 15 days. Toronto/Portillo/Toronto. Lifts and runs for experts, intermediates, beginners. Miles of cross country trails too. Cost includes air and ground transportation, accommodation, meals, 1-night stopover in Santiago.

### BLACK SEA/GREEK ISLES CRUISE From \$2,315\*

August 27—September 14  
An Eastern Mediterranean Adventure. Four days in Athens, with excursions to Delphi and Souion preceded a 13-day voyage aboard their incomparably luxurious ROYAL VIKING SKY. Ports of call include: Varna, Odessa, Yalta, Istanbul, Mykonos, Rhodes and Crete. Mrs. Hadassa Rosenberg, Specialist in Archaeology at the School of Continuing Studies, U of T, will accompany the group.

### NATURALISTS' WEEKEND from economy (to economy)

October 1—3  
A weekend in the Caledon and Everset areas — in the University of Toronto's own share of Ontario's forest and farmland. Professor Ron Ayling of the Faculty of Forestry will make sure that leaf and landscape yield their secrets.

and air fares as of November 1, 1975 and are therefore subject to change.

## PLEASE SEND FURTHER DETAILS ON THE FOLLOWING

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|---|---|
| <input type="checkbox"/> CUBA                 | <input type="checkbox"/> SUMMER SKI IN CHILE          |
| <input type="checkbox"/> EAST AFRICAN SAFARI  | <input type="checkbox"/> BLACK SEA/GREEK ISLES CRUISE |
| <input type="checkbox"/> BICENTENNIAL MEANDER | <input type="checkbox"/> NATURALISTS' WEEKEND         |

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Butterfield & Robinson Travel  
Suite 1604, 330 Bay Street  
Toronto, Ontario M5H 2S8  
(416) 864-1354

## Writer-in-residence from Page 4

years and has had the approval of acceptable (read "foreign") critics.

If this sounds like bitterness it is not. Ms. Wiseman is anything but bitter, although, given the difficulties she has encountered as a writer, she might well have let herself become so. Some Canadian writers of her generation have made a fetish of blaming the country for

their own lack of international (or even national) recognition. Ms. Wiseman seems more bemused than disappointed at her lack of popularity at a time when Canadian writers are catching on being Canadian writers.

"Standing on the sidelines, as I have, gives you a certain perspective on the value of success or popularity," she tells me.

# Eskimo art is big business in Cape Dorset

Artist Kay Graham describes why she has become so attached to what is Canada's most productive art centre

Although a visit to the high Arctic is a stunning experience it is the hills of Cape Dorset on Hudson Strait that lure me back again and again. These small mountains are bumped and rolling and as you fly from Frobisher Bay along the south coast of Baffin Island to its most westerly tip, you know you are approaching Cape Dorset when you first sight their unique and welcoming bulk. Nearly every mountain has its own personality and a descriptive Eskimo name. The largest, under which Cape Dorset nestles, is called Kingmeat, and in shape, surface texture and colour reminds me of a gigantic elephant lying on its stomach with ears spread out close to its head and trunk stretched out in front. Its rocky, bare, grey surface is spiky, scarred and grooved by storms and glaciers and closely resembles a wrinkled grey hide. From sea and land its unusual outline is a distinctive landmark and a welcome sight.

A less spectacular hill but one that has great meaning for the Inuit of Cape Dorset is Mooloojoo. I sketched it many times this summer and found out later that its name meant "Big Breast" or more colloquially "Big Tit". It rises like an enormous full breast and seems to give sustenance to the whole settlement. In September many small groups of Eskimo women and children can be found on its sides picking berries for most of the daylight hours. The almost extinct *goats* nest near its summit and frequently can be seen engaged in battle with the ravens who make their home not far behind.

Out from Cape Dorset the coast of Hudson Strait has its own special beauty. I was fortunate to be taken seal hunting by an Eskimo family who have lived on this coast for most of their lives, and I discovered that in places it is much like the outer, treeless, wind-swept reefs of Georgian Bay. Further along there are enormously high, stratified cliffs like great rapping hands of ribbon, in tans, whites and pinks, coming right down to the edge of the water. Moving along the foot of one of these cliffs in a Hudson Bay canoe, the sea calm and turquoise, we passed a particularly barren, rocky shore line. As we passed it the Eskimo woman said very simply "This is where I was born. This is where my mother and sister are buried." It was so remote and improbable that I was stunned to find that it had ever sheltered and nurtured a human being.

Though it took me a long time, I finally came to understand why the Eskimo artist nearly always depicts the Arctic as teeming with life. On this particular trip not only did we get several seal but I saw my first ever owl rising from a mountain top and watched numerous shore birds like sandpipers on the rocky beaches. I was able to identify the Arctic loon and watched with delight the antics of a clown-like small water bird the Cape Dorset Eskimos call a "pitula". It has pink legs which trail behind when it flies and a striking white patch on its black wing. The song is a series of notes on its body so that in flight the "pitula" is like a fat and rather slow bumpie bee fanning the air.

As we started back to Cape Dorset many of the birds were settling down on the water for the night. The sun disappeared in a blaze of glory which lingered for



Kay Graham, Trinity 376, shares a work table with fellow artist, Lucy, in Cape Dorset, Baffin Island.

hours on the horizon. The sea was absolutely calm and the silence broken only occasionally by the sound of the incoming tide on a reef. Seated on the floor board of the canoe I watched a silvery moon come up over the open mouth of Hudson Bay to the south. My Eskimo friends were relaxed and silent. It was well past midnight by the time we reached the settlement.

Not only is Cape Dorset a fine hunting community but it is also a unique art centre. Almost every Eskimo family has some of its members engaged in the making of art of one kind or another. Their fine powers of observation are honed by the experience of living off the land. In the 1950s the artist Jim Houston recognized the artistic ability of these people and introduced their carvings and prints to the outside world.

For the last 15 years Terry Ryan, who first went into the Arctic as a painter, has been helping them organize their creative abilities. An Eskimo cooperative has been formed, workshops built and art supplies brought in and distributed. Some Eskimo have been trained as stone-cut printers but also lithographers of high quality. This past year, under Wallace Brennan, the lithography workshop has made great strides. Five or six highly trained Eskimos are employed full time on a regular basis to work on editions of top professional quality.

For many years now those men and women who have special ability in drawing have been supplied with paper and coloured pens and pencils. They are encouraged to work in whatever way they feel most comfortable. Kenojuak and Pitsootlak are two of the most creative of this group. Pitsootlak, who is now over 70, does most of her drawing in bed. It is the only space she has to herself in a crowded house which she shares with her son and grandchildren. Her drawings are still joyful and imaginative and every few days she rolls them in an old pillow slip and takes them off to the co-op where they are bought for cash on the spot. Along with other art work they are then shipped to the gov-

ernment sponsored marketing agency in Ottawa called Canadian Arctic Producers, whence they are distributed to dealers across the country.

In Cape Dorset the stone carvings which have helped make this settlement famous are really a home industry. The sound of stone being chipped with a hatchet or filed by a rasp is a familiar one. In summer many families move back to the land to camp in hand-made canvas tents, and with local soapstone close at hand, a large number of carvings are produced. When the carvings are completed and the families have returned from camp, they are taken to the carving shed at the co-op and sold for cash. The carving shed is a great meeting place where everyone's work is examined and praised or criticized and jokes are shared.

Not only do the artists receive good incomes for their art work but any surplus income received from the final sale in Ottawa is returned to the co-op. More often than not this is used to enlarge the art facilities and there is a constant construction program in progress. The buildings, located in a central area in the settlement, are all painted a bright yellow, blue and white on the outside. The co-op is a cheerful place and there is always a stream of people coming and going with drawings and carvings. A few years ago the co-op opened a food store in friendly competition with the Hudson Bay Company and it is not unusual to see a parka-clad customer consuming a whole head of fresh lettuce as he emerges from the store.

As Cape Dorset is 300 miles from the nearest bank, which is in Frobisher Bay, the same money passes around in the community over and over again. Never have I seen dollar bills worth so thin, some with holes in them. When they reach this state they are known locally as "Eskimo dollars." Part of the wear and tear comes from the favourite gambling game called Patic, in which large sums of money are lost and won almost

every night. Sometimes the loser will rush home and do a drawing to sell to a "kabloona" or "white man" in exchange for quick cash to cut back into the game.

This year as an invited guest of the West Baffin Co-op I was given the opportunity to make a series of lithographs in their workshop, and was also provided with a painting studio in the heart of the art centre. This was a delightful small house beside the larger lithograph studio and overlooking the carving shed. From the window at which I worked I was able to keep in close touch with everything that went on and watch the Eskimo artists coming and going. They accepted me as a colleague and made me feel very much at home.

Although few in the community have ever had an opportunity to try their hand at painting they responded to my work quite naturally. Before I left Cape Dorset this year, Terry Ryan had arranged for Kingmeat, a very shy and beautiful woman who spoke no English, to come to my studio. At that time I was just completing a series of large acrylic wash paintings on paper. I showed her how to soak the paper and apply a wash and how to mix the colours on the paper, but tied hard to do nothing that would spoil her own very highly developed colour sense or confuse her delightfully child-like sense of perspective. From all reports Kingmeat has continued to paint in the studio daily and the results are amazing. Pudio, too, when given an opportunity to work directly with paint, found a new freedom in colour. Lucy and Pitsootlak who had painted with me on previous visits to Cape Dorset should also produce fresh and unusual work if they are provided with studio space.

There is much untapped talent in this community. My great hope is that some of the very young Inuit will become interested in painting and make a contribution which may be quite unlike any previous "Eskimo art". It is our responsibility to encourage them to develop in their own way and not try to lock them into the past or into our idea of what they should become.



# COMING EVENTS

Continued

15

- THURSOAY SCHOLARSHIP SERIES.** Judy Loman, Harp. Walter Hall, Edward Johnson Building. 8.30 p.m. Tickets \$4. Call: 928-3744.
- Saturday, Jan. 31** **FACULTY OF PHARMACY OPEN HOUSE.** 19 Russell Street, 10 a.m. - 4 p.m.
- January 30, 31 & February 6 & 7** **"THE CRUCIBLE".** Opera composed by Robert Ward based on play by Arthur Miller. First Canadian performance. MacMillan Theatre, Edward Johnson Building. 8 p.m. Tickets \$3.50. Call: 928-3744.
- FEBRUARY**
- February 2-27** **50th ANNUAL EXHIBITION OF THE CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR.** Erindale College Art Gallery 9 a.m. - 9 p.m. weekdays. 2-5 p.m. Saturdays and Sundays.
- Sunday, Feb. 1** **TORONTO OANCE THEATRE.** Sunday Concert Series. Scarborough College Meeting Place. 3.30 p.m. Free.
- February 3-14** **OAVIO LEWIS** will be guest in residence at Scarborough College.
- February 9-16** **EXHIBITION OF ANIMAL PAINTINGS** by Paul Harpley, Scarborough College student. Scarborough College Meeting Place Gallery.
- Thursday, Feb. 5** **FACULTY OF MUSIC STUDENT ENSEMBLES.** Walter Hall, Edward Johnson Building. 2.10 p.m. Free.
- February 6-7** **"THE CRUCIBLE",** MacMillan Theatre, Edward Johnson Building. (See Jan. 30/31)
- Saturday, Feb. 7** **ROYAL CANADIAN INSTITUTE LECTURE** by J.P. Bruce, Orector General of Inland Waters Directorate, Environment Canada. Convocation Hall. 8.15 p.m. Free.
- Sunday, Feb. 8** **ORFORD STRING QUARTET.** Walter Hall, Edward Johnson Building. Tickets: \$4. 928-3744.
- Tuesday, Feb. 10** **NORMAN RUBIN, baritone and CARL MOREY, piano.** Walter Hall, Edward Johnson Building. 8.30 p.m. Free.
- Thursday, Feb. 12** **LOUIS QUILICO, baritone assisted by Opera Department students.** Walter Hall, Edward Johnson Building. 8.30 p.m. Tickets: \$4. Call: 928-3744.
- "CHAMBERS", "KEN OANBY" and "GERALDO GLAOSTONE".** Canadian Art Films. Hart House Art Gallery. 12.15 and 7.30 p.m. Free.
- February 12-17** **DRAWINGS by Grace Glass and OESIGNS, PHOTOGRAPHS AND CONTEMPORARY STAINED GLASS** by Stephen Taylor. Departments of Architecture and Landscape Architecture, 230 College Street. 9 a.m. - 6 p.m. weekdays.
- February 13-14** **CENTRE FOR MEDIEVAL STUDIES CONFERENCE:** "Transformations of Twelfth Century Europe". Auditorium, Victoria College New Academic Building. Friday evening and all day Saturday. For further information call: 928-2380.
- Sunday, Feb. 15** **"FORTUNE'S FIRE".** Wynford Evans, tenor; Carl Shavitz, Lutanist. Sunday Concert Series. Scarborough College Meeting Place. 3.30 p.m. Free.
- UNIVERSITY OF TORONTO CONCERT BANO.** Conductor: Stephen Chennette. MacMillan Theatre, Edward Johnson Building. 3 p.m. Free.
- "SERENADE".** Concert by the New Chamber Orchestra. Hart House Great Hall. 3 p.m. and 8.30 p.m. For tickets call: 928-5524.
- Thursday, Feb. 19** **ANTON KUERTI, piano.** Walter Hall, Edward Johnson Building. 8.30 p.m. Tickets \$5. Call 928-3744.
- Wednesday, Feb. 25** **BLUE GRASS MUSIC, Humber River Valley Boys.** Scarborough College Meeting Place. 12 noon - 2 p.m.
- STUDENT PROGRAM, MUSIC AND ORAMA CLUBS.** Victoria College. 150 Charles Street West. 2 p.m.
- UNIVERSITY OF TORONTO CONCERT CHOIR.** MacMillan Theatre, Edward Johnson Building. 8.30 p.m. Tickets \$2. Call 928-3744.
- February 23-27** **ARTS & CRAFTS EXHIBITIONS** of the work of faculty, staff and students of the Ontario Institute for Studies in Education. 252 Bloor Street West. Mon.: 1-6 p.m.; Tues.-Thurs.: 10 a.m. - 6 p.m. and Fri.: 10 a.m. - 1 p.m.
- Thursday, Feb. 26** **"ARTIST'S PROOF", "THE PRINT MAKER VERA FRANKEL", "OAVIO BLACKWOOD", "CHARLES PACHTER".** Canadian Art Films. Hart House Art Gallery. 12.15 and 7.30 p.m.
- XAVIER OARASSE, organist.** Walter Hall, Edward Johnson Building. 8.30 p.m. Tickets \$4. Call: 928-3744.
- Saturday, Feb. 28** **"TOMORROW'S CAPITAL".** Thomas Haworth, National Capital Commission. Royal Canadian Institute Lecture. Convocation Hall. 8.15 p.m. Free.
- Sunday, Feb. 29** **STARS OF THE KIWANIS FESTIVAL PART I.** Scarborough College Meeting Place. 3.30 p.m. Free.

## MARCH

- March 1-30** **"WHAT IS MANT?"** Serigraphs by Ruth Tutling. Erindale College Art Gallery. 9 a.m. - 9 p.m. weekdays; 2 p.m. - 5 p.m. Saturdays and Sundays.
- March 4-19** **OCCUMENTS OF 35 BRITAIN STREET.** Exhibition of work by George Baird, Architect. Departments of Architecture and Landscape Architecture, 230 College Street. 9 a.m. - 6 p.m. weekdays.
- Thursday, March 4** **LECTURE** by Prof. Timothy Rice, Faculty of Music. Walter Hall, Edward Johnson Building. 2.10 p.m. Free.
- March 5-6** **OPEN HOUSE** of the Faculty of Occupational & Physical Therapy. Friday: 7.30 - 9.30 p.m. Saturday: 11 a.m. - 3 p.m. 256 McCaul Street.
- Saturday, March 6** **"THE CHANGING THEATRE IN OUR SOCIETY".** University College Symposium. Hart House. 10 a.m. - 5 p.m. For information call 928-2367.
- "AOM SMITH, ECONOMIST".** Royal Canadian Institute Lecture by Dr. W.E. Swinton, Convocation Hall. 8.15 p.m. Free.
- UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA.** Conductor: Victor Feldbrill. MacMillan Theatre, Edward Johnson Building. 8.30 p.m. Tickets: \$2. 928-3744.
- Sunday, March 7** **STARS OF THE KIWANIS FESTIVAL PART II.** Sunday Concert Series. Scarborough College Meeting Place. 3.30 p.m. Free.
- Thursday, March 11** **FACULTY OF MUSIC STUDENT ENSEMBLES.** Walter Hall, Edward Johnson Building. 2.10 p.m. Free.
- "THE EXPANDING UNIVERSE OF SCULPTURE", "A QUIET WAVE", "HAIOA CARVER" and "SCORAFORM".** Canadian Art Films. Hart House Art Gallery. 12.15 and 7.30 p.m.
- March 11-20** **"THE SCYTHE AND THE SUNSET"** by Denis Johnston. Hart House Theatre. 8.30 p.m. Tickets \$3. Call: 928-8668.
- Thursday, March 18** **COLLEGIUM MUSICUM.** Directed by Greta Kraus. Walter Hall, Edward Johnson Building. 2.10 p.m. Free.
- EARLY MUSIC CONSORT FROM ENGLAND.** "Music at the Royal Courts of Europe." MacMillan Theatre, Edward Johnson Building. 8.30 p.m. Tickets \$5. Call: 928-3744.
- March 17-25** **MR. JEREMY CATTO, ORIEL COLLEGE, OXFORD,** will visit the Centre for Medieval Studies. For further information call 928-2380.
- March 20 - 26** **DEPARTMENT OF BOTANY FLOWER SHOW.** College St. at Queen's Park. Tues. Monday - Friday: 9 a.m. - 5 p.m. Saturday and Sunday: 9 a.m. - 6 p.m. Free.
- Saturday, March 20** **ROYAL CANADIAN INSTITUTE LECTURE: "J.P. Tyrrell"** by Prof. George Lutes. Convocation Hall. 8.15 p.m. Free.
- Sunday, March 21** **UNIVERSITY OF TORONTO CONCERT BANO.** Conductor, Stephen Chennette. MacMillan Theatre, Edward Johnson Building. 3 p.m. Free.
- Wednesday, Mar. 24** **LECTURE** by Prof. R.C. Hutchinson, Department of Religious Studies, Victoria College. Sponsored by Victoria Women's Association. 2 p.m.



sketch by Larry Engler

- March 25-April 9** **EXHIBITION** by Larry Engler, Landscape Architect. Department of Architecture and Landscape Architecture, 230 College Street. 9 a.m. - 6 p.m. weekdays.
- Sunday, March 28** **ORFORD STRING QUARTET.** Walter Hall, Edward Johnson Building. 3 p.m. Tickets \$4. Call: 928-3744.



# COMING EVENTS

## JANUARY

January 5-30

**PORTRAITS, STILL LIFE AND LANDSCAPES** by Newfoundland artist Helen Shepherd. Erindale College Art Gallery. 9 a.m.-9 p.m. weekdays and 2-5 p.m. Saturdays and Sundays.

January 6-20

**GAIL ABRAM**, surrealist painter. Scarborough College Meeting Place Gallery.

January 8-23

**CORNEIL, STINSON, MONTGOMERY, SISAM**. Exhibition of Architectural Projects. Departments of Architecture & Landscape Architecture, 230 College Street. 9 a.m.-6 p.m. weekdays.

January 12-31

**PHOTOGRAPHS AND ETCHINGS** by Brian Kelly. Victoria University, New Academic Building.

January 22-31

**"ALL'S WELL THAT ENDS WELL"**. Hart House Theatre. 8.30 p.m. Tickets \$3. Call: 928-8668.

Thursday, Jan. 22

**"AN INTRODUCTION TO PIERRE BOULEZ'S LE MARTEAU SANS MAITRE"**. Walter Hall, Edward Johnson Building. 2.10 p.m. Free.

**CONTEMPORARY CHAMBER ENSEMBLE FROM NEW YORK**. Walter Hall, Edward Johnson Building. 8.30 p.m. Tickets \$5. Call: 928-3744.

January 22-Feb. 5

**DISPLAY OF ARTIFACTS FROM SUNKEN VESSELS**. Scarborough College Meeting Place Gallery.

Friday, Jan. 23

**"BEETHOVEN AND THE METRONOME"**. Lecture by Lawrence Leonard.

Walter Hall, Edward Johnson Building. 1 p.m. Free.

January 23-24

**WOMEN'S BASKETBALL**. Benson Building. Friday: Carleton at Toronto. Saturday: Ottawa at Toronto.

Saturday, Jan. 24

**HOCKEY**. Ottawa at Toronto. Varsity Arena. 8 p.m. \$2.

**"ENERGY AND THE FUTURE"**. Lecture by Dr. Irvine Glass. Royal Canadian Institute. Convocation Hall. 8.15 p.m.

Sunday, Jan. 25

**ORFORD STRING QUARTET**. Walter Hall, Edward Johnson Building. 3 p.m. Tickets \$4. 928-3744.

**SUNDAY CONCERT SERIES**. Giancarlo Cardini, pianist. Scarborough College Meeting Place. 3.30 p.m. Free.

Tuesday, Jan. 27

**ALVIN PALL QUINTET - JAZZ**. Scarborough College Meeting Place. Noon-2 p.m. Free.

Wednesday, Jan. 28

**LECTURE** by Prof. M.M. Leon, Department of French, Victoria College. Wymilwood, 150 Charles Street West. 2 p.m. Sponsored by Victoria Women's Assoc.

Jan. 29-Feb. 6

**EXHIBITION OF CURRENT STUDENT WORK IN THE DEPARTMENT OF LANDSCAPE ARCHITECTURE**. 230 College Street. 9 a.m.-6 p.m. weekdays.

Thursday, Jan. 29

**"PAINTING A PROVINCE", "THE COLOUR OF PRIDE" and "KURELEK"**. Canadian Art Films. Hart House Art Gallery. 12.15 and 7.30 p.m. Free.

*Continued on Page 15*



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